2007
NATIONAL ENDOWMENT FOR THE ARTS NATIONAL HERITAGE FELLOWSHIPS

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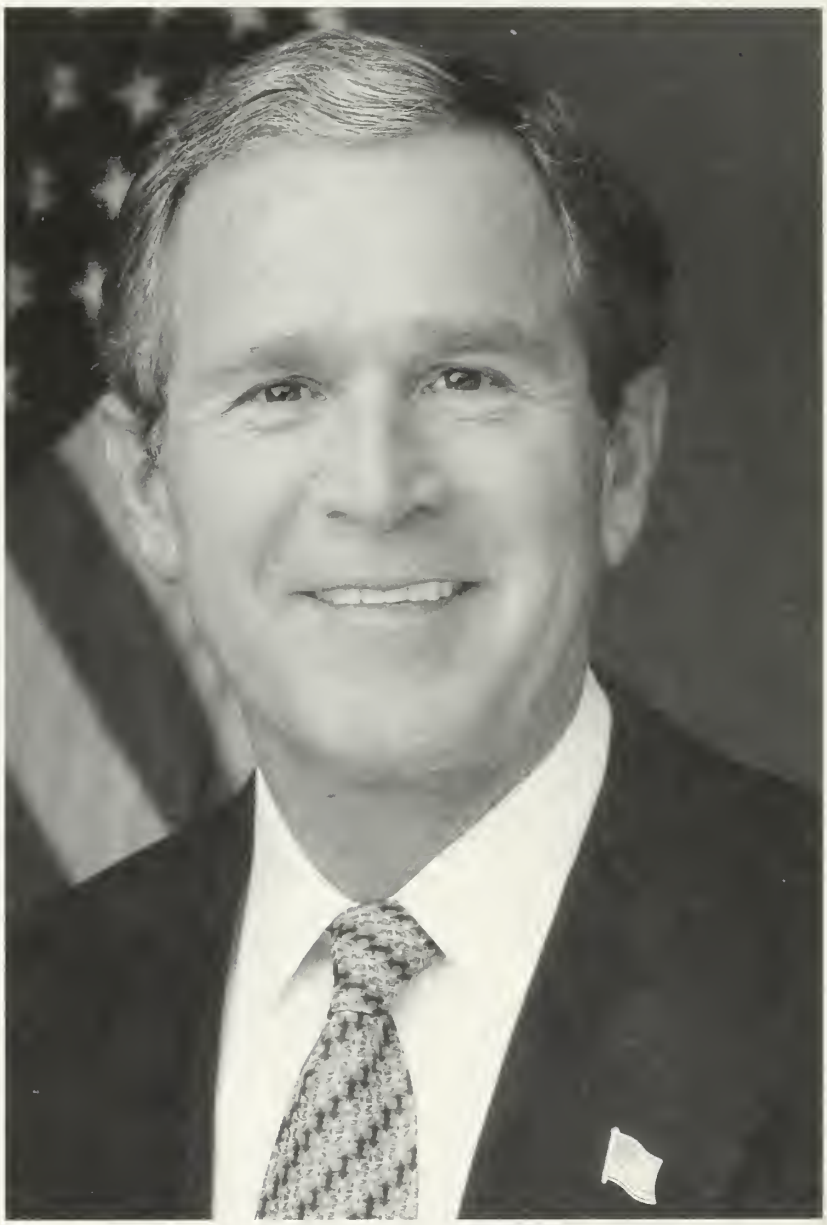


THE WHITE HOUSE

WASHINGTON

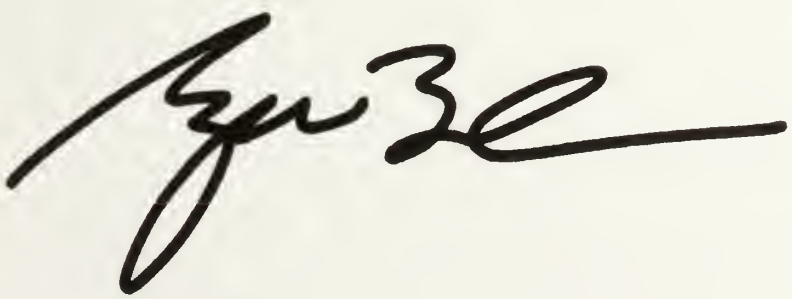
August 7, 2007

I send greetings to those gathered to honor the 2007 recipients of the National Endowment for the Arts National Heritage Fellowships. Congratulations on celebrating the 25th anniversary of these prestigious awards.

Our Nation's rich cultural heritage is reflected in the inspiring and creative work of our artists. Since 1982, the NEA National Heritage Fellowships have recognized talented artists who are committed to preserving great traditions and advancing artistic excellence. This event is an opportunity to celebrate the extraordinary achievements of the 2007 Fellows and to honor their contributions to the vibrant fabric of America.

I appreciate the National Heritage Fellows, the NEA, and all those who work to share and pass on the joy of art. Your good work enhances the great character of our country and helps ensure that our unique cultural legacy endures for generations to come.

Laura and I send our best wishes on this special occasion.

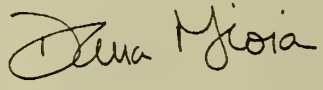


MESSAGE FROM THE CHAIRMAN

For the past 25 years, the National Endowment for the Arts has honored master folk and traditional artists by awarding them NEA National Heritage Fellowships. This program, the highest form of federal recognition of keepers of our nation's living cultural heritage, is one of our agency's most important initiatives. Since 1982, the Arts Endowment has given this prestigious award to 327 artists or groups from 49 states and the District of Columbia, as well as Puerto Rico, Northern Mariana Islands, U.S. Virgin Islands, and Guam.

With the generous support of Darden Restaurants Foundation and the employees of Darden's Red Lobster, Olive Garden, and other restaurants, we are celebrating the 25th anniversary of the NEA National Heritage Fellowships with special performances and educational activities featuring Fellows at festivals and in concert series in over 25 states. We thank the Darden Restaurants Foundation for its commitment to raising public awareness of artistic excellence, cultural diversity, and community heritage.

Tonight we continue this tradition, by honoring the 2007 NEA National Heritage Fellows. This public event affords us the opportunity to experience first-hand and to applaud the contributions of these artists to our living legacy. Congratulations to the 2007 NEA National Heritage Fellows.



Dana Gioia
Chairman
National Endowment for the Arts

MESSAGE FROM THE DIRECTOR

Tonight we are privileged to both witness the creative excellence and benefit from the cultural knowledge of the 2007 NEA National Heritage Fellows. Nominated by peers, friends, folklorists, and ordinary citizens and recommended by a Folk & Traditional Arts panel to the National Council on the Arts, and ultimately affirmed by the NEA Chairman, these recipients embody the quality and diversity of our nation's living cultural heritage.

This public program culminates a week of activities, including a ceremony on Capitol Hill and a banquet at the Library of Congress. Honorees – exceptional artists all – most often seem compelled to give credit for their achievements to their teachers, their families, and their communities. This celebration provides the public space for these artists to demonstrate their skills and to give voice to the story behind the story.

A recent magazine article described a visit by 2004 NEA Heritage Fellow and master Dobro player Jerry Douglas to a fine musical instrument shop in New York City. As he walked through the shop, Douglas commented on the subtle differences in the appearance and qualities of the koa wood harvested from opposite sides of the Hawaiian Islands and used in making the instruments. Later he focused on the subtle distinctions in the plastic picks used for playing the Dobro. Ultimately, the writer in *The New Yorker* concluded that to understand Douglas' musical artistry you must "consider for a moment the backstory – the body of knowledge that gave those notes such expressiveness. Yeats called it 'the fascination of what's difficult.'"

Tonight we are able to experience and honor the story and the backstory of the 2007 NEA National Heritage Fellows.

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

MESSAGE FROM THE SPONSOR

On behalf of Darden Restaurants Foundation and our family of restaurants, I am honored to extend my congratulations to each of the 2007 NEA National Heritage Fellows.

We celebrate you for the having the courage to dream big dreams and for working to make those dreams come true. We celebrate your art because it helps us understand the world around us.

Darden employees at Red Lobster, Olive Garden, Bahama Breeze and Seasons 52 restaurant companies know first-hand what extraordinary things can happen when dedicated people have the opportunity to pursue their passion. I'm fortunate to work with a company that's committed to providing every person in the organization the opportunity to fulfill his or her personal and professional dreams, regardless of where or how they start.

To all of the National Heritage Fellows, we celebrate your passion and dedication to your art. You are an inspiration!

Clarence Otis, Jr.
Chairman & CEO
Darden Restaurants, Inc.

MASTER OF CEREMONIES

Nick Spitzer is the host of *American Routes*, the public radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular and classical styles of the music and musicians that define the landscape of American vernacular culture. *American Routes* is distributed and co-produced by American Public Media. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for producing cultural features on *All Things Considered* and *Nightline*, documentary CD recordings, and PBS films. Long involved in work with cultural creolization of African-French communities, Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap, and the annual *American Roots 4th of July* concerts broadcast from the National Mall. He was appointed Mellon professor in the humanities at Tulane University and is currently professor of folklore and cultural conservation at the University of New Orleans. In 2005, Nick received the New Orleans' Mayor's Arts Award. A strong advocate for the cultural rebuilding of the city post-catastrophe, he was named Louisiana Humanist of the Year in 2006. This year he is a Guggenheim Fellow researching traditions of creativity in Louisiana Creole communities.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Roland L. Freeman, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

ACKNOWLEDGEMENTS

NATIONAL ENDOWMENT FOR THE ARTS
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Elissa Staley
Andrew Wiley
Joseph T. Wilson, Chairman

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CONCERT CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning and producing the 2007 National Heritage Fellowships events. The 2007 NEA National Heritage Fellowship nomination process and the celebratory events were administered and coordinated for the NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States.

NATIONAL HERITAGE FELLOWSHIPS CONCERT

Director: Paul Douglas Michnewicz

Production Manager: Elaine M. Randolph

Set Design: Tony Cisek

Lighting Design: Dan Covey

Sound Design/Production: Pete Reiniger, Charlie Pilzer

Stage Manager: Valerie Bijur Carlson

Assistant Stage Manager: Rachel Cross

Production Assistants: Ellie Sturgill, Susie Pamudji, Kirsten Aymer, Nyk Schmalz

Logistics Coordinator: Danna Boshak

Video Projection/Production: Kirby Whyte, Creative Video of Washington

Sign Language Interpreter: Miako Villanueva

Music Hall at Strathmore: Shelley Brown, VP of Programming; Jon Foster, Production Stage Manager

Radio Production: Mark Yacovone, Producer, WDUQ Pittsburgh

Location Producer: Alex van Oss, Recording: Aaron Lasko, Coupe Studios, Boulder, CO; Riccardo Schulz, Pittsburgh Digital Recording and Editing

Program Notes: Andrew Wallace, Barry Bergey

Program Book Design: Scott Severson/Shelter Studios, Inc.

NICHOLAS BENSON

STONE CARVER AND CALLIGRAPHER
NEWPORT, RI

"You design the ornament so that it has aspects of weight and occupies a certain amount of space that ties in nicely to the letter form... and the combination of the idea, the tools, and the understanding of material produces this fourth thing which is the net result."

NICHOLAS BENSON

Master stone carver and calligrapher Nicholas Benson is the proprietor of the John Stephens Shop, arguably the oldest continuously operating trade business in the United States. The business was established by its namesake at its present location, 29 Thames Street, Newport, RI, in 1705. For 300 years, five generations of the Stephens family and three generations of Bensons have produced exquisite tombstones and monumental stone art and lettering that have graced the built landscape from the Common Burying Ground in Newport to the National Mall in Washington, D.C.

The Stephens Shop was purchased, along with all its tools, by Nicholas' grandfather, Newport native John Howard Benson in 1926. John was a trained artist and calligrapher who made an exhaustive study of the work of the Stephens family, mastering the age old carving techniques and lettering styles, while creating new designs and applications. His son, John E. Benson, followed in his father's footsteps and became a master carver, rising to the challenge of monumental lettering with dazzling skill, firmly establishing a national reputation for the Stephens Shop.

Nicholas grew up around the Stephens Shop, watching his father and his helpers ply their trade. He began his apprenticeship in 1979 at the age of 16, becoming a journeyman in 1987 and taking over the shop from his father in 1993. Over this period, he executed his father's inscriptional and ornamental designs on monuments and buildings all over the country. In addition to working with his father, Nicholas spent a year in Basel, Switzerland, studying letter design and calligraphy with European masters. Nicholas considers the art of hand lettering with brush on paper to be the foundation for his stonework, and in many ways the most difficult and exacting part of the process. At the same time, he has pioneered the technique of using computer generated designs by graphic artists in monumental stonework. He uses both ancient and modern carving techniques to achieve results, roughing out letters with air tools and finishing them by hand, often with the same V-cut employed by John Stephens I.

Examples of the artistry of Nicholas and his father can be seen on the Maya Lin-designed Civil Right Memorial in Montgomery, AL; the Poet's Corner in the Cathedral of Saint John the Divine in New York; and the National Gallery of Art, the Kennedy Center, and the National Cathedral in Washington, D.C. Since taking over the shop, Nicholas has designed and executed the inscriptions on the Georgia O'Keefe Museum in Santa Fe, NM and the World War II Memorial on the National Mall. He was featured in the Masters of the Building Arts program at the Smithsonian Folklife Festival in 2001.

SIDIKI CONDE

GUINEAN DANCER, MUSICIAN AND COMPOSER
NEW YORK, NY

**"In this world we are many different people. We are fine.
Some people have no eyes. We are fine.
Some people have no ears. We are fine.
Some people have no voice. We are fine.
Some people have no legs. We are fine.
Some people have nothing. Some people have everything.
God helps everyone in the world."**

SIDIKI CONDE

Sidiki Conde is widely recognized in his homeland of Guinea, West Africa as a master of music, dance, and song. Sidiki came of age during the period of Guinea's independence from French colonial rule, after centuries of exploitation. Fortuitously, Sidiki matured artistically in a country whose president, Sekou Toure, considered culture to be its greatest national resource.

The call to sing and dance first came to Sidiki in a dream. At the age of 14, Sidiki lost the use of his legs as the result of polio. In his village, disabled people commonly were banished from their homes in order not to bring shame or bad luck upon their family, so he was sent to his grandfather's village deep in the forest. Knowing that he would not be able to participate in the coming-of-age ceremony if he could not dance, Sidiki reconstructed the traditional steps using his hands instead of his feet. He danced at the ceremony and was accepted by his community and his culture.

Word of his remarkable abilities spread and he ended up in the capital city, Conakry, where he formed Message de Espoir, an orchestra of artists with disabilities he recruited from the city's streets. At the behest of the president, Sidiki and other artists traveled to remote villages to learn the songs and dances of Guinea's 26 different ethnic groups in order to preserve and celebrate the rich cultural diversity of the new country.

In 1987, he was asked to join the prestigious troupe Les Merveilles de Guinea as a soloist. Within a year, he was composing and directing musical arrangements for the group as well as serving as director of choreography. While in Africa, Sidiki also worked as a musician and arranger with popular African musicians, such as Youssou N'Dour, Salifa Keita, and Baba Maal.

Sidiki's music eventually brought him to America. He settled in New York in 1998, where he formed the Tokounou All-Abilities Dance and Music Ensemble made up of people with disabilities. This group served as a bridge across differences to create a community of inclusion for audiences and students. The ensemble has performed at leading festivals and concerts in the United States, Europe, Australia, and Japan.

In a recent trip back to his homeland, Sidiki reunited the disabled musicians from Message de Espoir for a concert in his birthplace, Kankan. There he received the praise of the governor for uniting people of disparate, often factious, ethnic groups and giving hope to a region often torn by ethnic violence.

VIOLET DE CRISTOFORO

HAIKU POET AND HISTORIAN
SALINAS, CA

"KIKU MO SAKI TAREKARE NI KOE KAKETAI OTENKI TSUZUKU"

"The chrysanthemums are in bloom
The weather continues fair
I wish to chat with people"

VIOLET DE CRISTOFORO

Violet de Cristoforo, was born Kazue Yamane in Ninole, Hawaii in 1917. At age eight her parents sent her to Hiroshima, Japan for her primary education. She returned to the United States when she was 13 to attend high school in Fresno, in California's Central Valley. Upon graduation, she married Shigaru Matsuda, an avant-garde haiku poet, and became a member of the Kaiku School of Haiku. She gained recognition in the Japanese American community for her poetry in this free style haiku form.

Haiku is a traditional Japanese verse form, notable for its brevity and suggestiveness. In three lines totaling 17 syllables measuring 5-7-5, classic haiku presents, through imagery drawn from careful observation, a web of associated ideas that create a mental image in the reader's mind. It was popularized by the poet Bashÿ in the 17th century who developed the form into a refined medium of Buddist and Taoist symbolism, with carefully defined rules and subject matter. The Kaiku School that Violet espoused arose in California as a reaction to the new situation and surroundings that Japanese Americans encountered. These poetry clubs encouraged deviation from the restrictive expressions of earlier classical haiku, in order to reflect this new reality.

Following President Roosevelt's executive order mandating the evacuation of all Japanese Americans from the West Coast, Violet with her husband and family were removed to an internment camp in Jerome, Arkansas. When her husband refused to sign a loyalty oath, the family was separated, and Violet and her children were sent to the Tule Lake segregation camp. While in the camps, Violet continued to write poetry and encouraged her fellow internees to use haiku to help them find a voice for the experience they were enduring. In 1946, she was repatriated to Japan but she later resettled in the United States and remarried.

Over a period of 50 years, Violet has collected and translated nearly 100 haiku from the internment camps, resulting in the anthology entitled *May Sky: There Is Always Tomorrow: An Anthology of Japanese American Concentration Camp Kaiko Haiku*, published in 1996. Violet has also written numerous other books of poetry, as well as works on California's central coast, early Japanese women's poetry, and Asian American literature.

PAT COURTNEY GOLD

WASCO SALLY BAG WEAVER
SCAPPOOSE, OR

"When I was learning how to weave, I saw a picture of a basket, a Wasco basket collected by Lewis and Clark in 1805. And that basket had a very intricate design on it. I thought, 'When I get to be a real good weaver, I'm going to go and study that basket.' Well it took me about five years to get my confidence up... and when they brought the basket out for me to look at, they let me hold it and I could not put it down. I held it for six hours."

PAT COURTNEY GOLD

Pat Courtney Gold is a master of the basket form known as the Sally or root digging bag. While Sally bags are common to a number of tribes in the mid-Columbia River area, the traditional designs that are woven in them, using the full-turn twining technique, are unique to the Wasco people of Oregon, and the Wishxam of Washington. Knowledge of this technique was disappearing among the Wasco when Pat set out to revive the tradition.

Pat grew up on the Warm Springs Reservation in central Oregon. In her youth, Pat was taken off to a Bureau of Indian Affairs boarding school where her hair was cut and she was made to wear a standard issue oversized dress. She went on to earn a B.A. in mathematics and physics from Whitman College and embarked on a career as a mathematician and computer specialist.

When visiting local museums, her mother, an accomplished beadworker, would point to the displays of Sally bags and say with pride, "Those are our baskets; our ancestors made these." This provided the inspiration for Pat to take up basket making. In 1991, putting aside her career, she enrolled in the Oregon Traditional Arts Apprenticeship Program and learned how to weave Sally baskets from Mary Schlick, a non-Native weaver who had learned the lost art from tribal elders and was teaching it to native weavers.

This launched her on a new career path dedicated to the preservation of her cultural heritage. She says, "As I began focusing more on my weaving, I also became aware that the technique was only a small facet of what I was doing. The other component was that I was dealing with a whole ancestral heritage. I felt as though the ancestors were waiting for somebody like me to come forward and that all this energy was being focused and funneled through me."

Today Pat is recognized internationally as an exquisite weaver who incorporates designs that express the cultural life of her people, not only traditional images but also figures that comment on contemporary life, such as yuppie Indians and local environmental degradation. Her work has been exhibited at museums throughout the United States and she has served as Artist In Residence at the National Museum of the American Indian. Her work was recently featured in the Museum's magazine. She also served as a Master in the Oregon Apprenticeship Program, passing on her knowledge to the next generation.

EDDIE KAMAE

HAWAIIAN MUSICIAN, COMPOSER AND FILMMAKER
HONOLULU, HI

"I do films, the research work, and the music for the children of this generation and the generations to come, because my teachers told me, 'Do it for the children, so it will live forever."

EDDIE KAMAE

Eddie Kamae is known throughout Hawai'i as a brilliant musician and a tireless exponent of traditional Hawaiian folk music. Through well over half a century of performing, researching, documenting, and advocating for native Hawaiian music, Kamae has enriched the islands' musical and cultural life.

Eddie Kamae was raised in Lahaina, Maui in a rural setting by a family steeped in Hawaiian tradition. His grandmother was a court dancer during the reign of Hawai'i's last monarch, Queen Lili'uokalani. When Eddie was nine years old, his family moved back to Honolulu and it was there that his musical odyssey began. Early in his career, he was known for his mastery of the ukulele, earning a reputation as a virtuoso on the instrument. In 1949, he toured the U.S. mainland as a member of Ray Kinney's Hawaiian Revue and in the next decade he made a landmark solo recording, *Heart of the Ukulele*.

In the early 1960s, Eddie became a key figure in the Hawaiian cultural renaissance, co-founding the influential band The Sons of Hawai'i with the legendary slack key guitarist Gabby Pahinui. The band, while garnering a broad audience, became known for the authenticity of its feeling and the unique repertoire, much of which was based on Eddie's systematic exploration of the sources of traditional Hawaiian music. Although there have been personnel changes over the years, the Sons of Hawaii have continued to be an important presence in Hawaiian music, with Eddie at their center.

In 1974, Eddie helped produce the landmark album *Music of Hawai'i*, as part of the *National Geographic Music of the World* series. During this period, he and his wife Myrna also co-produced seven albums of traditional Hawaiian music in a series called "Eddie Kamae Presents the Sons of Hawai'i."

In the 1980s, Eddie took up filmmaking in order to document authentic Hawaiian culture. His unique status as an "indigenous folklorist" enabled him to translate oral folklore into film using an informal narrative style that was consistent with traditional ways of teaching and learning.

Today, with countless films, recordings, compositions, and performances behind him, Eddie continues his life's work with zest and enthusiasm. He is known and revered as a musical leader and an artist with a voice "both guttural and poetic that carries the spirit of an ancient vocal and chanting tradition into present day Hawaiian music." Among his many honors, he has been designated a Living Treasure of Hawai'i and has received the Hawai'i Academy of Recording Arts Lifetime Achievement Award.

Photo: Bob Stone

AGUSTIN LIRA

CHICANO SINGER, MUSICIAN, AND COMPOSER
FRESNO, CA

"My inspiration comes from my past, my study of history, and a cold, long look, stare or glance, at today's society and the changes that it needs."

AGUSTIN LIRA

Born in Torreon, Coahuila, Mexico, Augustin Lira emigrated with his family to California when he was seven. The Liras became farmworkers, and Augustin grew up following the crops up and down the San Joaquin Valley. In 1965, when he was 19, Lira co-founded El Teatro Campesino with Luis Valdez during the Delano Grape Strike headed by Cesar Chavez. The company created songs and plays, performed on picket lines and at rallies and toured throughout the United States, giving voice to the farmworkers plight and demonstrating the power of artistic expression in uniting and inspiring the farmworker communities.

El Teatro Campesino won a New York Off Broadway Award (OBIE), the Los Angeles Drama Critic's Circle Award, appeared twice at the Newport Folk Festival and was the subject of feature articles in *Time*, *Newsweek*, and the *Wall Street Journal*. Lira's powerful singing and socially relevant lyrics were at the heart of El Teatro Campesino and established his role as the preeminent musical voice of the early Chicano movement. Lira blended Mexican song traditions such as *ranchera*, *huapango*, and *bolero* with Anglo folk and popular musical forms to create a new kind of folk music that continues to evolve.

After leaving Teatro Campesino in 1969, Augustin continued to work in music and theater, forming several theater groups notably El Teatro de Tierra, which dramatized the urban Chicano experience. Lira also taught drama, music, and creative writing at universities, schools, and community organizations throughout California. In 1985, he formed the musical group Alma, which continues to perform nationally and internationally, focused on providing a voice for the poor of the entire world.

Augustin Lira has appeared on numerous recordings over the years and was recently featured prominently on the Smithsonian Folkways retrospective *Rolas de Aztlán: Songs of the Chicano Movement*. He has written numerous songs that have been featured in theatrical productions and film and has himself been the subject of two award-winning NPR and Latino USA radio documentaries, by journalist Jon Beaupre. Previous recognition of Lira's work includes the Latino Legends of the 20th Century Award from the Central Valley Mexican American Association and the Local Hero Award from Valley Public Television.

Hugo Morales, founder of Radio Bilingue, a Harvard Law School graduate and MacArthur Fellow, says of Lira and his friend Cesar Chavez, "As a young student they inspired me to study, do my homework and do well academically so that, as the only farmworker in my class who was on a college track, I could later help my farmworker brothers and sisters."

JULIA PARKER

KASHIA POMO BASKETMAKER
MIDPINES, CA

"I began to weave this little basket and it took a long time, but I learned very thoroughly about the kind of wood I was working with, that was willow wood... you scrape the willow until it sings to you... you wait for the plant to talk to you."

JULIA PARKER

Julia Parker is the last living link with the great Native basket weavers of the Yosemite-Mono Lake region of California who wove baskets for everyday use for over a century as part of their culture. At the beginning of the 21st century, Julia Parker alone is carrying on, and passing on, this almost lost legacy.

Julia Domingues was born in 1929 in Granton, California, in her native Pomo territory, but has spent most of her years living and working in Yosemite Village in California. Her early teachers were elder Indian traditionalists and basket weavers of the Sierra Miwok and Mono Lake Paiute people, great weavers such as Lucy Telles, Carrie Bethel, Minnie Mike, and the Charlie Sisters. After her mother's death, when Julia was five, she and her siblings were placed in a foster home and later sent to Stewart Indian School near Carson City, Nevada. There she met her husband to be, Ralph Parker, and in 1948 they married and moved back to the Yosemite area. Ralph was employed by the National Park Service and Julia worked as a housekeeper for the Yosemite Park and Curry Company.

In 1960, Park naturalist Douglas Hubbard wanted to revive demonstrations of Indian basket weaving at the Yosemite Museum and Julia volunteered. For some time she had been observing her husband's grandmother, Lucy Telles, who demonstrated basket weaving at the Yosemite Museum in the park. With Lucy, her husband's great-aunt Tina Charlie, and other master elders as her teachers, Julia soon was demonstrating basket weaving in the park. She also revived the practice of making acorn meal and mush, learning from her hu band's family in the traditional way that uses a basket for the cooking process.

By the 1970s, Julia was known throughout California as a master basket maker and she often traveled to Native American cultural events to demonstrate her skills, teaching Yosemite and Mariposa-area Indian women to weave baskets. Later in the decade, she began to concentrate on Pomo weaving, studying museum specimens and seeking out elders from the tribe to master old techniques while creating new designs within the tradition.

Since 1989, Julia has also been a central figure in the organization and ongoing activities of the California Indian Basketweavers Association, one of the first organizations dedicated to bringing native weavers together for the purpose of passing on skills, ensuring supplies of traditional materials, and establishing market outlets.

MARY JANE QUEEN

APPALACHIAN MUSICIAN
CULLOWHEE, NC

"We have always made music... my dad and my husband's dad... all our family... it's in our blood... All my children sing the old ballads; six of them play two or three instruments apiece. Would you believe none of my children have ever had lessons in their lives. The Lord has been good to them, blessing them with the love of our traditional music of the mountains."

MARY JANE QUEEN

Mary Jane Prince was born on February 20, 1914 in Jackson County, North Carolina, in the heart of the Great Smokey Mountains in the extreme southwestern corner of the state. This region has long been recognized as a bastion of traditional culture, particularly the old ballads and songs brought to the area by the first Scotch-Irish settlers. The renowned English folklorist Cecil Sharp made repeated trips to the region in 1916, 1917, and 1919, finding it a treasure trove of old songs, sung the old way. He described the population as "a nest of singing birds that sang as easily as they talked." He could easily have been talking about Mary Jane and her remarkable family.

Her parents' home was a local hub of musical activity and family members sang at church and social events. In addition to learning tunes on the banjo, much of the singing repertoire that she absorbed included the old ballads and story songs sung around the house to accompany everyday work. She married Claude Queen, often joking that she went from being a prince to a queen, also from a musical family, and raised eight children, all of them musically inclined. Following the passing of her husband, Mary Jane formed a family band and began performing some of the old family songs, often accompanied by some of her children. The group frequently appeared at local and regional festivals, including Mountain Heritage Day in Cullowhee, the Swannanoa Gathering outside Asheville, and the Asheville Folk and Dance Festival, the nation's oldest continuously running traditional music event.

Mary Jane Queen has other artistic talents besides music. She has had her original art work exhibited at a local gallery, and she recounted her experiences in her autobiography *The Life and Times of Mary Jane Queen: Her Art, Her Heritage, Her Music*, now in its second printing. With the assistance of her son Henry, Mary Jane released a CD of her ballads entitled *Songs I Like*.

Mary Jane Queen has been honored for her work on many occasions. She received the North Carolina Folk Heritage Award in 1993, The Mountain Heritage Award in 1999, and the Brown-Hudson Folklore Award in 2001.

Maggie Greenwald, who wrote the script for the movie *The Songcatcher*, based the character of Viney Butler on Mary Jane after a visit to her home. Viney performs Mary Jane's signature song "I Wish I Was a Single Girl Again" in the film.

Mary Jane Queen passed away on June 29, 2007, the day her National Heritage Fellowship Award was publicly announced. Her legacy will be carried on by her family who will accept the award for this remarkable artist.

JOE THOMPSON

AFRICAN AMERICAN STRING BAND MUSICIAN
MEBANE, NC

"There's a whole lot to playing music. The main thing is you got to want to do it. You got to have it in your head – 'I want to do this.' Can't be shabby to do it, got to put on a clean pair of pants, creased up."

JOE THOMPSON

Joe Thompson has sung and played the fiddle in his home community of Mebane, North Carolina for more than 80 years. He and his family have carried on a tradition of African Americans playing string band music for dances that had evolved in the earliest days of settlement in the southern United States, and flourished for two centuries. The tradition, representing some of the earliest string band instrumentation on the continent and melding African and Anglo instrumentation, styles, and repertoire, virtually disappeared during the 20th century.

Joe Thompson was born in 1918 in Orange County, in the Piedmont area of North Carolina. Joe's father, John Arch Thompson and his brother, Walter, were sought after by African American and Anglo neighbors to provide music for local square dances. As soon as Joe took up the fiddle, he and his brother, Nate, and their cousin, Odell, were in demand for local house parties. Joe modeled his playing after his father's style, with a highly rhythmic, syncopated bowing technique. Most of the tunes they played have today become standards for Southern fiddlers and banjo players, but some, such as "Pumpkin Pie" and "Dona Got a Ramblin' Mind," were unique to the African American repertoire. Joe also punctuates his performance with sung verses and square dance calls, many of which are rarely heard today.

Starting in the 1970s, Joe and his cousin Odell began to achieve national attention for their unique way of playing. Over the past three decades, the Thompsons have performed at Carnegie Hall, as well as at the Festival of American Fiddle Tunes, the National Folk Festival, and the International Music Festival in Brisbane, Australia. Their unique style was featured in Alan Lomax's American Patchwork film series. After Odell Thompson's death in 1994, Joe considered giving up music but after a brief hiatus he began playing publicly again with younger revival musicians in the region. In 1999, Rounder Records released *Joe Thompson: Family Tradition* focusing exclusively on his unique musical repertoire.

In recent years, a surprising development has fulfilled a long-held wish of Joe Thompson's – younger African American musicians have sought out Joe in order to learn his music and carry on the great Black string band tradition to future generations. One of these bands, the Carolina Chocolate Drops, recently performed on *Prairie Home Companion* and is beginning to get national attention. Band member Rhiannon Giddens says of their sessions with Joe, "The more we go down there, the more we just click into his rhythm and the better it gets. You can't get that from a recording."

Culp Weaving

IRVIN L. TRUJILLO

RIO GRANDE WEAVER
CHIMAYO, NM

"My father's philosophy was to weave a new design for each place, and in doing that I would develop a vocabulary in design... My themes have been to pretty much document history in that I learned that old pieces change with the times... and so I wanted themes that were important to my life."

IRVIN L. TRUJILLO

Thirty miles north of Santa Fe, New Mexico lies the village of Chimayo, the center of a centuries old tradition of Hispanic textile production known as Rio Grande weaving. For eight generations, the Trujillos, Ortegas, and other families have woven tens of thousands of blankets that have been traded throughout the Southwest. In this century, they have become valuable collectors items, prized for their vibrant colors, unique designs, and impeccable workmanship.

Irvin Trujillo comes from seven generations of weavers of the Trujillo and Ortega families of Chimayo. At the age of 10, he began weaving under the tutelage of his father, renowned weaver Jacobo Ortega Trujillo. From his father he learned about carding, dyeing, and spinning wool. He started to weave standing at the traditional Rio Grande loom. After graduating from college as a civil engineer and while working in that profession, Irvin began to research the Rio Grande weaving tradition by studying textiles and looms found in museum collections. He developed new techniques for designing and weaving tapestry figures, and refined the construction of the traditional Rio Grande loom.

In 1980, he and his wife Lisa, also a master weaver, founded the Centinela Traditional Arts studio in Chimayo. The studio made it possible for them to weave alongside Irvin's father Jacobo while also allowing them the time to teach others in the community. While working in the studio, Irvin has continued his research in traditional techniques of loom design, natural dyeing, spinning, warping, weaving, and finishing. His research has greatly added to the knowledge of Rio Grande weaving industry in the 18th and 19th centuries.

Both a keeper of tradition and an innovator, Irvin has received many awards including three Grand Prizes and the Master's Award for Lifetime Achievement from the Spanish Market in Santa Fe. Irvin was appointed to the New Mexico Arts Commission in 1985. His work reflects who he is and where he comes from. Weaving only five to eight pieces in a year, he says, "When I do a major piece it is like putting my life on that line of weft. All of my experience goes into it. I am trying to approach the spirit of the old pieces. In doing that, I need to learn from the past, but how to live in my time and environment."

ELAINE HOFFMAN WATTS

KLEZMER MUSICIAN
HAVERTOWN, PA

"My father was my mentor. He would take me down to the basement, the cellar, and he would play klezmer. I didn't know klezmer–schmezmer, what are you talking about. This is the music that we played in our house and daddy would show me what to play, the beat. It was a certain beat and that's what I learned."

ELAINE HOFFMAN WATTS

Elaine Hoffman Watts' family came to the United States early in the 20th century from a town near Odessa in the former Soviet Union, settling in Philadelphia. The area from which the Hoffman family came had long been a center of what came to be known as klezmer, the secular and celebratory music of the Jews living in the *shtetls* and ghettos of Eastern Europe. When klezmer musicians came to the United States, they heard jazz and other forms of American popular music and melded these forms into their music. Elaine came of age during the first flowering of klezmer music in America.

Her father, Jacob Hoffman, a prominent percussionist, teamed up with other Jewish musicians to create a distinctly Philadelphia klezmer sound. Elaine received training from her father and uncles in the family's repertoire of polkas, *freilachs*, mazurkas, *shers*, and other tunes of Eastern European Jewish musical tradition. She went on to become the first woman graduate in percussion from the Curtis Institute of Music. For many years, Elaine was denied the opportunity to work in professional klezmer bands because she was a woman. She turned to other forms of music, pursuing her career as a percussionist with Broadway shows, touring companies, and African American churches. But she continued to maintain the three-generation family tradition of playing klezmer music at weddings, bar mitzvahs, and other social events.

When the 1970s and 1980s klezmer revivals unfolded, bringing new generations of musicians, Elaine was more than ready to take advantage of the well deserved attention that her skill and experience had earned her. Elaine became a regular at KlezCamps throughout the country, passing on her knowledge to the next generation. She often performs in concerts with her daughter, trumpeter Susan Watts, a renowned klezmer musician in her own right. Elaine has appeared on several CDs and she received the Philadelphia region's most prestigious award, a Pew Fellowship in the Arts, in 2000.

She points out that being a woman and a drummer often was a barrier in her career but as one klezmer scholar observes, "Elaine is an important role model to young players who otherwise would have no clue that women were indeed a part of traditional Yiddish music. Because those of us who study traditional Yiddish culture have no homeland in Europe to which we can return, we rely heavily on the 78-rpm recordings that were made during the early years of the 20th century. The vast majority of musicians on those recordings were men, and Elaine's presence is critical in redressing this imbalance." After drumming for six decades she remains a dynamic and charismatic performer.

2007 BESS LOMAX HAWES AWARD

ROLAND L. FREEMAN

PHOTO DOCUMENTARIAN, AUTHOR AND EXHIBIT CURATOR
WASHINGTON, D.C.

"When people trust you to mix into their lives, you have a moral obligation not to violate that trust. And I have a process of letting the people help offer the photograph that I'm taking. And so when you accept the people who you are studying as your friends and extended family, it's a different type of relationship that you develop than when you look at them as subjects or informants."

ROLAND L. FREEMAN

Growing up, Roland Freeman was inspired by the socially conscious Depression-era photography of Gordon Parks and Roy DeCarava as well as the Farm Security Administration photographers. At age 14, he met the author/folklorist Zora Neale Hurston, who also greatly influenced his life's work. A native of Baltimore, he began photographing in the D.C. area in the late 1960s. In 1968, he participated in and documented the Poor People's Campaign and the Mule Train trip from Marks, Mississippi to the nation's capital. Even while working as a stringer for *Time* and Magnum Photos, including coverage as a White House photographer, his real passion throughout his career has been the documentation of Southern folk culture.

In the early 1970s, Roland co-directed the Mississippi Folklife Project for the Smithsonian Institution's Center for Folklife and Cultural Heritage. That work resulted in the exhibition *Mississippi Tradition and Change*. Continuously since then, Roland has been a research associate/field research photographer with the Center. His interest in craft traditions led to his documentation and collection of quilts made by African Americans long before others were taking an interest in this distinct but little-recognized artistic tradition. This work resulted in the publication of two books *Something to Keep You Warm* and *A Communion of the Spirits: African-American Quilters, Preservers, and Their Stories*.

In 1990, Roland consolidated two decades of documentation of the disappearing tradition of Baltimore street vendors, many of whom still used horse-drawn carts, for a major exhibition titled *Arabbers of Baltimore* at the Baltimore Museum of Art and the publication of a similarly titled book. Roland consistently works in collaboration with others. For more than 30 years, folklorist Worth Long and cultural historian Bernice Johnson Reagon have been invaluable guides and partners, and he has worked closely with folklorists Glenn Hinson, Charles Camp, and Jerrilyn McGregory. Over the years, Roland's major projects have led to four national and international touring exhibits and the publication of six widely acclaimed books.

One of the letters of support for his nomination summed up his unique contribution to our cultural heritage eloquently, "He sees people and the cultures he photographs not as 'subjects' but as partners engaged in the work, caring not only about the documentation, but for the ongoing stories of the people and their communities. Through his work, the people themselves are changed and empowered."

LÖWENBRÄU

PHOTOGRAPHY BY ROLAND L. FREEMAN

Excerpted from a work in progress *Some Things of Value Project: Africa & African American Material & Expressive Culture*

1 Making Molasses. Abraham Hunter (b. 1908-d. 2004) cooking sorghum and his neighbors Ophelia and Mamie grinding the cane. Abraham lived on 270 acres of land that he owned. He was one of the last southwest Mississippi farmers to grow his own sugar cane and continue the tradition of making late summer molasses by grinding and cooking the cane, some of which he provided to traditional healers for medicinal purposes. He permitted neighbors collectively to grow vegetables on part of his land; in turn, they helped him grind the sorghum and received some back.
—Percy Creek, Wilkinson County, Mississippi, August 1976

2 "Gandy dancers" (railroad workers) lining track in Mississippi. "Gander dancers" is the folk term for people who maintain railroad tracks. When lining the track, they used chants to work in harmony. Chants were also used as protest songs. In this case, six black men singing about their white supervisor: "Captain can't read, captain can't write, how in the hell do he know that the track is right?" In 1976, the Bicentennial Year, these men were invited to the Smithsonian Folklife Festival to represent folk traditions from Mississippi.
—Redwood, Sharkey County, Mississippi, April 1976

3-4 "I like for hats to say something, to really make a statement – one that will catch an eye, as I pass by," says hatmaker Denise Lowney. When she was young, Ms. Lowney often watched her mother create fashionable hats. Now, her daughters Lahteesha and Nataya witness much the same scene, as their mother sits in the living room and crafts "statements" in style.
—East Philadelphia, Pennsylvania, 1999

5 Walter "Teeth" Kelly mending wagons at the Kratz stable. Teeth is a 3rd generation Arabber and master wagon builder who has made or fixed most of the Arabbers' wagons in recent years. Arabbing is a folk tradition peculiar to Baltimore for people who sell produce and seafood on horse-drawn wagons. This practice is all but gone now as all but two of the stables in Baltimore have closed. Since 1972, he has proudly represented the Arabbing tradition at the Smithsonian Folklife Festival on the National Mall in Washington, DC. The Arabbers have the unique distinction of being the only participants to be invited back every year since their initial visit.
—Southwest Baltimore, Maryland, July 1986

6 Arabber Robert "Boozie" Shipley centered with his back turned. This photograph shows the Arabbers providing service to their customers even in the snow. This service was vital to people who otherwise could not get to the grocery store. New city ordinances in the mid-1980s, while designed to protect the horses, actually prevented the Arabbers from working in inclement weather.
— South Baltimore, Maryland, February 1970

7 Jazz greats of the future: The Little Rascals, L-R: Terrence, Eldridge and Larry Andrews and Corey Henry. Front and center is trumpet player Ezall Quinn, Jr. The group is playing in front of his house in Tremé, which was the first neighborhood in New Orleans of free people where classically-trained Creole musicians met and mingled with self-taught musicians of color. Tremé is the birthing ground and development area of what became known as New Orleans music.
—New Orleans, Louisiana, 1992

8 Dancing at Chicago Jazz Alley, better known as "Arthur Simpson's (Pop's) Jazz Alley and Garage," was a Sunday afternoon happening that was one of the most interesting examples of African American emotional expression through music in Chicago.
— 610 East 50th Street, Chicago, Illinois, June 1974

9 At a Saturday afternoon jam session at the Topshelf Lounge, George Bussey on alto sax and vocalist Joy Duncan deliver a soulful jazz melody reminiscent of great women jazz singers like Billie Holiday and Betty Carter.
—West Philadelphia, Pennsylvania, 1999

NEA NATIONAL HERITAGE FELLOWSHIP

AWARDEES

1982-2006

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe *
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks*
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto
Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon *
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch*
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims*
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias *
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument
Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin *
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American
Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American
Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed*
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana *
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American
Craftsworkers in Tin
Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala *
Mexican-American
Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel
Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy
Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues
Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel
Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides *
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong*
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe and
Raffaela DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen*
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker *
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiengmai
Laotian Singer
Fresno, CA

Don King *
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefieleld *
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo
Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe
Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams*
African-American Quilter
Oakland, CA

Melvin Wine*
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee
Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka*
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion
Maker/Musician
Eunice, LA

Othar Turner*
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan*
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins*
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou *
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay
Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel*
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood *
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1996

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukranian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon* & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys*
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing * &
Cornelius Wright, Jr. *
African-American Railroad
Work Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun *
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Antonio De La Rosa*
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard*
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile
Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe
Hawaiian Falsetto
Singer/Ukulele Player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson
Appalachian Weaver
Davis, WV

Don Walser *
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle *
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis* & Rose* Cree
Ojibwe Basketmakers/
Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon*
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute)
Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance
Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian
Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada,
San Francisco, CA
Johnny Curutchet,
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciaco
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the
Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet
Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button
Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition
Bearer, Carver,
Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo and Paula Rodriguez
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor
Blues Musician
Country Club Hills, IL

Yuqin Wang and Zhengli Xu
Chinese Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and
Teacher
Gaithersburg, MD

2005

Eldrid Skjold Arntzen
Norwegian American
rosemaler
Watertown, CT

Earl Barthé
Decorative building craftsman
New Orleans, LA

Chuck Brown
African American musical
innovator
Brandywine, MD

Michael Doucet
Cajun fiddler, composer,
and band leader
Lafayette, LA

Jerry Grcevich
Tamburitza musician,
prim player
North Huntingdon, PA

Grace Henderson Nez *
Navajo weaver
Ganado, AZ

Wanda Jackson
Early country, rockabilly,
and gospel singer
Oklahoma City, OK

Herminia Albarrán Romero
Paper-cutting artist
San Francisco, CA

Beyle Schaechter-Gottesman
Yiddish singer, poet,
songwriter
Bronx, NY

Albertina Walker
Gospel singer
Chicago, IL

James Ka'upena Wong
Hawaiian chanter
Waianae, HI

Janette Carter*
(2005 Bess Lomax Hawes
Award)
Appalachian musician,
advocate
Hiltons, VA

2006

Charles M. Carrillo
Santero (carver and painter of
sacred figures)
Santa Fe, NM

Delores E. Churchill
Haida (Native Alaskan) weaver
Ketchikan, AK

Henry Gray
Blues piano player, singer
Baton Rouge, LA

Doyle Lawson
Gospel and bluegrass singer,
arranger, bandleader
Bristol, TN

Esther Martinez *
Native American linguist
and storyteller
San Juan Pueblo, NM

Diomedes Matos
Cuatro (10-string Puerto Rican
guitar) maker
Deltona, FL

George Na'ope
Kumu Hula (hula master)
Hilo, HI

Wilho Saari
Finnish kantele (lap-harp)
player
Naselle, WA

Mavis Staples
Gospel, rhythm and
blues singer
Chicago, IL

Treme Brass Band
New Orleans brass band
New Orleans, LA

Nancy Sweezy
(2005 Bess Lomax Hawes
Award)
Advocate, scholar, presenter,
and preservationist
Lexington, MA

*deceased

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A great nation
deserves great art.